



BRASS CHAMBER ENSEMBLES FALL CONCERT

Dr. David Scott, director

Monday, December 9, 2019 - 8 p.m.

MEMORIAL CHAPEL

Fanfare and March James Stephenson

UoR Brass Ensemble

Earl of Oxford March William Byrd  
(ca. 1539-1623)  
Arr. Gary Olson

Just A Closer Walk Traditional  
Arr. by Don Gillis

Angel Garcia & Angel Rivas, trumpets  
Sydney Horst, horn  
Jonathan Heruty, trombone  
Moreak Gomez-Diaz, tuba

Into The Blue Kevin McKee  
(b. 1980)

Trumpet Ensemble

Carmen Suite No. 1 Georges Bizet  
II. Habanera (1838-1875)  
V. Toreador Song Arr. Fred Mills  
(1935-2009)

Mark Perez & Jonathan Hathaway, trumpets  
Gloria Aranda, horn  
Ihab Hamideh, trombone  
Hayley Fincher, tuba

Brass Quintet No. 2 in Eb Major, Op. 6 Victor Ewald  
I. Allegro Risoluto (1860-1935)

Jorge Araujo Felix & Hannah Gaugush, trumpets  
Terrence Perrier, horn  
Marcelo Aguinaga, trombone  
Chris Vargas, tuba

Canto de la Tortuga Gus Wentzel

Kenley Nakao & Annie Diaz, trumpets  
Brett Logbeck, horn  
Leslie Ojeda & Emily Davis, euphoniums  
Luke Loader, bass trombone

Of Roman Times Scott Ward  
(b. 1979)

Variations on an Advent Hymn Fisher Tull  
(1934-1994)

Shawn Bennett, conductor  
UoR Brass Ensemble

## PROGRAM NOTES

### Fanfare and March

James Stephenson

*Fanfare and March* combines two genres that emerged by and for brass instruments. The bright tone, relatively higher register, and loud volume meant brass instruments — and particularly trumpets and their predecessors — carried well over crowds and distances. These same characteristics were well suited for the marches as well. Stephenson's setting is a more modern version of these two traditional genres, with a less formulaic march and rhythmically active fanfare that retains a consistent pulse and high energy.

### Earl of Oxford March

William Byrd

The use of music to announce or accompany the entrance of a distinguished person is, despite being a trope of posh royalty, a long-standing tradition that has found its way not only into modern politics, but also debates, lectures, and athletic events. *The Earl of Oxford's March*, also known as “The March Before the Battle,” is a piece written for the purpose of ennobling important people in English society. In this case, composer William Byrd wrote a march for the court of Edward de Vere, 17th Earl of Oxford. Modern ears may hear the elements of this work as rigid or pompous, but when considering the purpose of the piece as well as its era of composition in the late 16th century, those same characteristics are revealed to produce a majestic quality. The fundamental phrasal structure of the piece remains quite untampered with, allowing for complexity to arise from how each of the five musical lines interact with one another. As the piece unfolds, one may notice many different textures appearing from one moment to another until arriving appropriately at the final chord, ending a regal, unrushed celebration.

### Just A Closer Walk

Traditional, Arr. by Don Gillis

*Just a Closer Walk With Thee* is a traditional gospel song that has been performed and recorded by many artists. Performed as either an instrumental or vocal, “A Closer Walk” is perhaps the most frequently played number in the hymn and dirge section of traditional New Orleans

jazz funerals. The title and lyrics of the song allude to the Biblical passage from 2 Corinthians 5:7 which states, “Come near to God and he will come near to you.”

### Into The Blue

Kevin McKee

*Into the Blue* was commissioned by the Ohio Chapter of the International Trumpet Guild for the 2015 ITG Conference in Columbus Ohio. The composer stated that early on in the process of writing the piece [he] happened on a Ohio quarter and on the back of the quarter it says “Birthplace of Aviation Pioneers.” This piqued his curiosity and he soon found out that Ohio was the birth state of the Wright Brothers, John Glenn and Neil Armstrong. This idea of flight stuck with him throughout the writing of this piece. Indeed the piece soars all the way to its final ascent and conclusion.

### Carmen Suite No. 1

Georges Bizet, Arr. Fred Mills

Georges Bizet's *Carmen* is one of the most performed operas ever written. It contains some of the most famous and iconic works of all classical repertoire; however, the opera was surprisingly not a hit when first premiered at the Opéra-Comique of Paris in 1875. Common critiques of the work included its' difficult orchestral parts and the controversial content of the story. Despite this, the opera became an immediate sensation all across Europe and the United States shortly after Bizet's death in 1875. It is now performed regularly at opera houses across the globe. Orchestral suites derived from the opera have long been concert favorites and this Canadian Brass arrangement continues this tradition.

### Brass Quintet No. 2 in Eb Major, Op. 6

Victor Ewald

Victor Ewald was Russian composer of the Romantic Era, when brass instruments had just developed into their modern form. Though not a composer by trade, his four brass quintets are some of the first for modern brass quintet (horn, trombone, tuba, and two trumpets), and are considered staples of brass quintet repertoire because they are some of the only written in the romantic style.

The first movement is a jaunty waltz. After a brief introduction, a regal first theme is presented by the trombone. The lush melody is a fragment of a Russian folk tune whose use is characteristic of Russian romantic writing. A second theme is later presented by the first trumpet. This theme presents stark contrast to the first with its short phrasing and sudden rises and falls producing an unstable feel. The two themes weave in and out of each other as the movement dances forward until the waltz rushes forward to a swift and triumphant close.

Canto de la Tortuga

Gus Wentzel

*Canto de la Tortuga* is a playful work for brass sextet that was inspired by the lovable turtle. The work greatly features the bass trombone, who delivers the main theme as the other members of the ensemble add harmony, as well as short sections of contrasting melodies. The bass trombone is able to successfully emote the characteristics of a turtle through its deep, heavy tone, which creates imagery of the slow, heavy reptile. However, the main theme he plays contrasts that heaviness, because it is delivered at a quick and steadily played tempo. This is appropriate, because turtles may be heavy and slow on land, but in the water, they are confident and steady swimmers.

Of Roman Times

Scott Ward

*Of Roman Times* is a program piece — or a piece of music meant to depict scenes and use these images to tell a story. In this case, it is that of the Roman empire: fanfares reflect the majesty and glory of Rome at its height and subdue to an awe-filled walk through the magnificent buildings lining the streets that grow in grandeur. On the edge of the city, we find a quiet moment of reflection as soldiers say their farewells. We follow the soldiers into battle and emerge victorious. Ambitious in scope, Ward presents a snapshot of a civilization “full of energy, determination, and life.”

Variations on an Advent Hymn

Fisher Tull

Originally a single line of chant from the eleventh century, “Vein Emmanuel” remains one of the oldest Christmas carols still performed, and the homophonic (or one lined) nature of the chant

creates a variety of opportunities for different arrangements. Tull uses these opportunities well: the first movement presents the theme in its familiar chorale-like setting but is frequently interrupted by fanfares. The second movement is similarly unsettled, with a warm chorale once again fading in and out of the texture while a trumpet restlessly moves above it in a different key. The two parts align for a brief moment near the end before once again moving away to the third movement. The third movement is by far the most rhythmically active and develops the rhythmic interest of the original chant and fragments of the melodies. The final movement is the most grounded; a repeated motif presented in the bass provides structure and the original piece returns in its full glory once more. While not as traditional of a setting, Tull’s piece depicts the triumph of the light and peace over unrest.

## UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

## FALL 2019 BRASS ENSEMBLE ROSTER

### **Trumpet Ensemble**

Jorge Araujo Felix

Annie Diaz

Angel Garcia

Hannah Gaugush

Jonathan Hathaway

Kenley Nakao

Mark Perez

Angel Rivas

Diego Altamirano

Haylee Meissner

### **Horns**

Gloria Aranda

Sydney Horst

Brett Logbeck

Terrence Perrier

Jacob White

### **Trombones**

Marcelo Aguinaga

Ihab Hamideh

Jonathan Heruty

Luke Loader

### **Euphoniums**

Emily Davis

Leslie Ojeda

### **Tuba**

Hayley Fincher

Moreak Gomez-Diaz

Christopher Vargas

### **Percussion**

Kevin Bellefeuille

Eric Fortson

Julian Kley

Tim Laguna

Abbey Mellado

Noah Parody

Zachary Salmeron

**For a complete calendar of School of Music events visit**

[www.redlands.edu/music](http://www.redlands.edu/music)